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C/O FRANK BLANK 330 BAINBRIDGE ST. #16 PHILA. PA. 19147

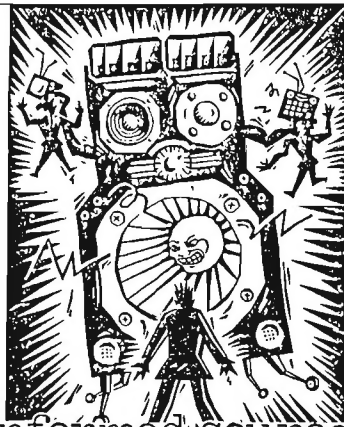
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INFORMED SOURCES PRESS KIT-

CIRCA 1973-


ENJOY!






**informed sources**  
FOR COUNTLESS HOURS  
OF AURAL GRATIFICATION


**EAST SIDE CLUB** 1229 Chestnut St. December 1981 **25** WITH **BAD BRAINS**



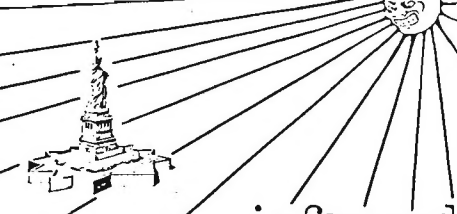
**informed sources**  
SATURDAY EVENING JUNE 20  
**EAST SIDE CLUB**  
1229 Chestnut St. 564-3342  
PLUS **BLACK MARKET BABY** from Washington, D.C.



**WHICH TEAM DO YOU TRUST?**



**informed sources**  
with their guests  
**THE REPLACEMENTS LITTLE GENTLEMEN**  
(minn.) (ardmore)  
brought to you by:  
**EAST SIDE CLUB**  
1229 Chestnut St. 564-3342



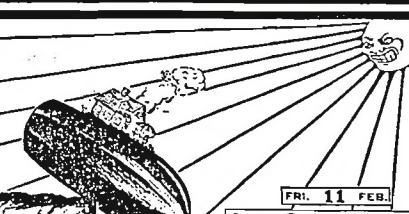
**informed sources**  
PLUS **CRUCIAL TALK**  
Saturday **27TH**  
**EAST SIDE CLUB**  
1229 Chestnut St. 564-3342

JUST WHEN YOU  
THOUGHT IT  
WAS SAFE TO  
GO BACK IN  
THE WATER...



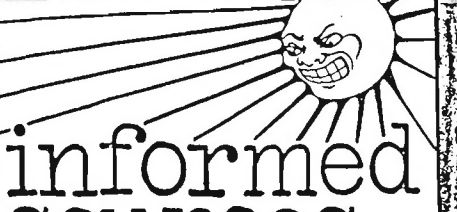
**FLIPPER**

**SATURDAY MARCH 13**  
**CITY GARDENS**  
TRENTON, N.J.  
609-675-2412  
ADMISSION ONLY  
**\$3.00!**



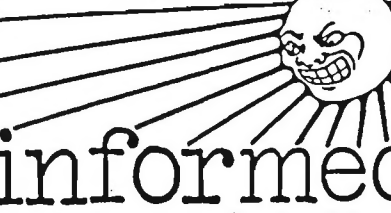
**informed sources**  
**EAST SIDE CLUB**  
1229 Chestnut St. 564-3342  
**SEX IN MIAMI**

**SAT., DECEMBER 4**




**informed sources**  
"INFORMANIA"  
"AT THE CRITICS ARE SAYING...T. INFORMED SOURCES" "With small kind of person don't the mean (no shame identity)?"  
"In example, you read in the newspaper about a movie concert and the report says of people attending, with listing, the use of drugs and of  
the police having to be involved to take the concert from being attended...kind of music could you think was involved in the performance?"  
"It is almost unbelievable that some of these informed sources and various phrases  
would show up in some of their music, with or without words. The singing  
actually reflected wild and irrational, immature activity."

**BROAD-SOUTH**  
545-8792



**informed sources**




**informed sources**  
**LIVE RADIO CONCERT**  
Friday December 4 1981  
**WXP 88.9 FM** 7:30 - 11:00  
**88.9**

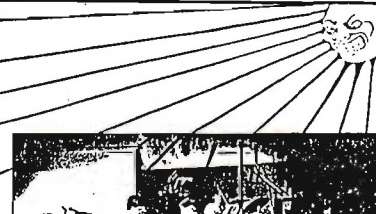


**informed sources**  
**LIVE RADIO BROADCAST**  
SUNDAY, MAY 15th  
**WXP 88.9 FM**  
10 PM

**THE ACTION RITUAL IS COMING**  
**ELKS CENTER** Saturday **30**  
**16th & FITZWATER** January  
5 PM-2 AM ALL AGES WELCOME  
**5 BANDS 5 DOLLARS**




**informed sources**  
WITH  
**BAD BRAINS**  
**SEEDS OF TERROR**  
**AUTISTIC BEHAVIOR**  
the excuses  
**LLOYD FORCE** from WXP



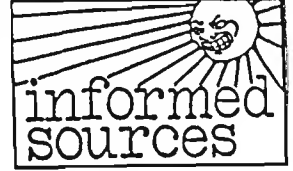
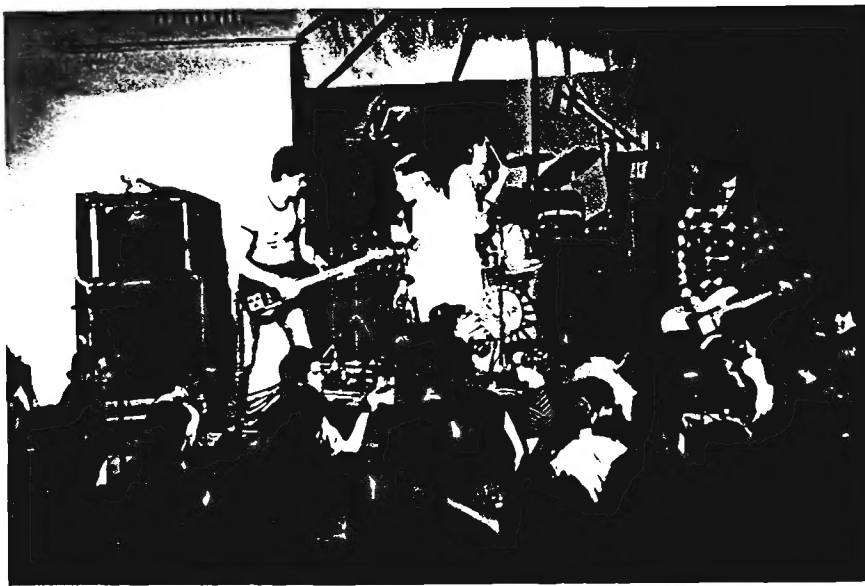
**informed sources**  
**SAT. AUG. 28th** **BROAD-SOUTH**  
545-8792



**informed sources** AND **THE STICK MEN** TANGENT RHYTHM OF LINES  
**WXP BENEFIT MARCH 31**  
**AT FILLY'S 237 CHESTNUT ST**



**DEAD KENNEDYS**  
**informed sources**  
**STC KIDZ** **AE'S**  
**SAT. JULY 17th**  
**STARLITE BALLROOM**



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C/O FRANK BLANK 330 BAINBRIDGE ST. #16 PHILA. PA. 19147

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FROM THEIR DEBUT PERFORMANCE IN OCTOBER, 1981 AT THE FIRST PHILADELPHIA PUNK FESTIVAL UP TO THE PRESENT, INFORMED SOURCES HAS EXPANDED THEIR FOLLOWING FROM A BASE AUDIENCE OF PUNK FANS TO INCLUDE FOLLOWERS OF ALL TYPES OF "NEW MUSIC". THE BAND IS CURRENTLY ONE OF THE MOST POPULAR IN PHILADELPHIA, FREQUENTLY HEADLINING AT EAST SIDE CLUB AND OTHER SHOWS IN THE AREA. INFORMED SOURCES HAS ALSO PERFORMED THROUGHOUT THE NORTH-EAST WITH BANDS SUCH AS BLACK FLAG, X, DEAD KENNEDYS, BAD BRAINS, FLIPPER, BUSH TETRAS, ETC. THEIR FIRST STUDIO TAPE MADE NUMEROUS APPEARANCES IN THE REPORT ISSUED BY ROCKPOOL LISTING DJ PICKS, AND RECEIVED AIRPLAY ON THE CALIFORNIA-BASED "MAXIMUM ROCK AND ROLL" SHOW, A NATIONALLY SYNDICATED NEW MUSIC PROGRAM. THE TAPE HAS ALSO BEEN AIRED ON A VARIETY OF STATIONS THROUGHTOUT THE UNITED STATES AND EUROPE.

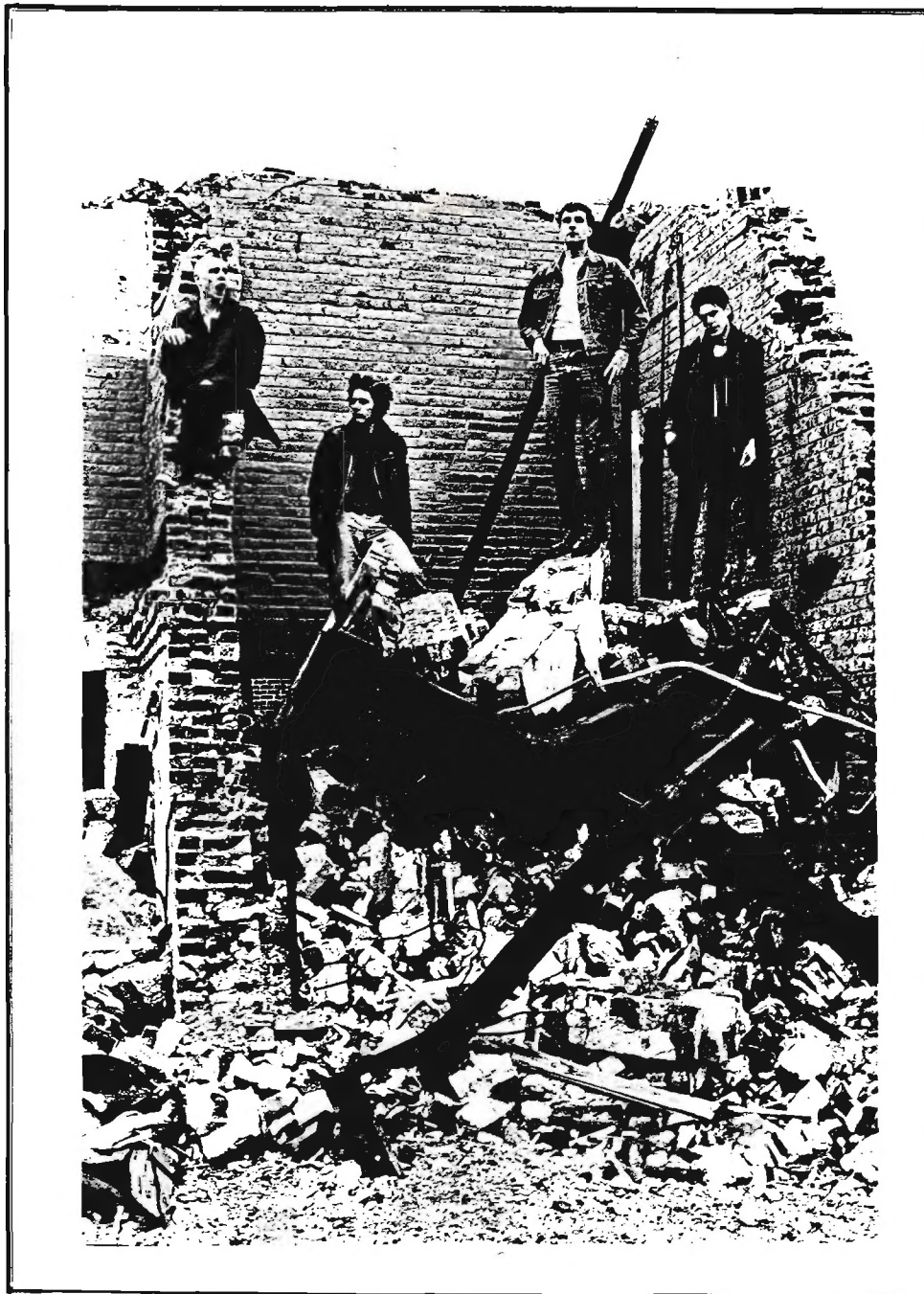
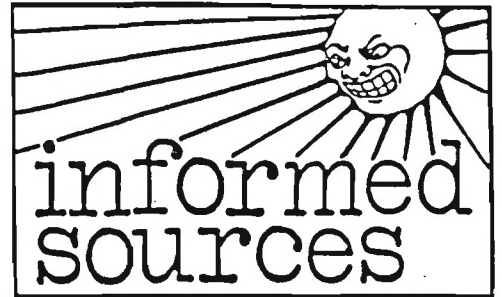
INFORMED SOURCES WAS FORMED IN THE SUMMER OF 1981 BY JOE STACK (VOCALS) AND FRANK BLANK (GUITAR). BASSIST DAVE GEHMAN JOINED THE BAND IN OCTOBER, 1981, AND THE CURRENT FORMAT WAS COMPLETED IN DECEMBER, 1982 WITH THE ADDITION OF SKY KISHLOW ON DRUMS.

THE RECORDING OF THE FIRST INFORMED SOURCES LP IS BEING  
PLANNED AT THIS TIME. FOR FURTHER INFORMATION ON INFORMED  
SOURCES, WRITE TO THE ABOVE ADDRESS OR CONTACT:

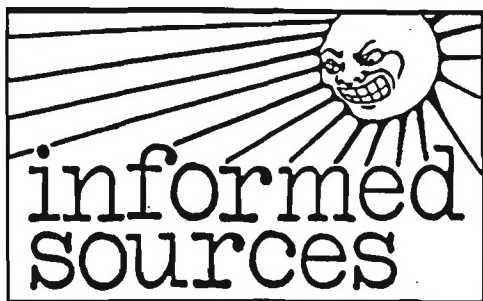
FRANK BLANK  
215-928-0125

DAVE GEHMAN  
215-368-1380





SKY KISHLOW	- DRUMS
JOE STACK	- VOCALS
DAVE GEHMAN	- BASS
FRANK BLANK	- GUITAR, VOCALS



JOE STACK	-	VOCALS
FRANK BLANK	-	GUITAR, VOCALS
SKY KISHLOW	-	DRUMS
DAVE GEHMAN	-	BASS



Judy Rosario

ly behind them were a horde of at least 30 to 40 slamming, strutting bodies. At various moments, the strutters succeeded in surmounting the living wall before them and flaunt their stuff on the stage. Usually this immediately followed with them being hurled face forward into the floor. Egos, more than bodies, were hurt during this, but security, more punks, kept it under control.

Before they were finished, the A.B.'s saw one exiled Kalifornia kid get up there and succeed in taking a monitor with him as he flew back down, but this was repaired, although it took several songs off the band's set to make up for lost time.

With the openers now down and the follow-ups getting their gear ready for action, I had the time to finally case the scene and see who was what and where. A wild mix, from old Hot Club originals who hadn't seen the dark of a hall since the loss of the beloved ashtray to weekend posers all made up for the evening (I know who they are, I know what they would be under ordinary conditions). Yet the biggest influx was of kids. You got me, people to short and with acne and the inability to even look like the I.D.'s they could pass off of their elder sibs. Great sight that. Chalk up one point for the X-Plots.

Next up were Decontrol. A trio, with bass & guitar exchanging vox to suit the piece. They were more raw and loose than the A.B.'s, and in fact, a bit of a let down, but they weren't bad either. At least their set moved without a hitch & had a guest vocalist in for one shot. So they ended in the grand cliché of smashing their equipment at the end of the set. Always cool in my book. The Physical Rush were the only no show of the night. Their loss, but were supposed to have this slot, but this is the last mention they get for this article.

Filling the void between the past & the headliners was the stage debut of Informed Sources. Led by Frank Blank on guitar, the band is further flanked by Brian Lee on bass, Joe (vocals) and Doug on drums.

The P.A. did the best to shoot them on a fast train to hell, but in true spirit, they played on. Well sort of. The first number, one evil killer, called "ed'chains" was blown due to Frank's cord removing itself from his amp. Discouraging, but nothing to fret too long about. The band just corrected the situation and the band ripped into the next number, "Pretenders! No paeon to a very famous studio band, this is an angry answer to some of the members of the audience. Informed Sources were on.

The rest of the set was real good. Highlights included another ripper called "political" and "Ugly American" they got the audience loyal on their side to the point where they were the first band of the night to get an encore. Once done, they packed up and had a beer or four, they earned up and when the Sadistic Exploits came on the stage, they had a lot to prove. First that, in certain eyes, they were still a force to contend with. Second, they could pull the set off with a new drummer only grafted in one week prev-

iously. Finally, after all this shit, they just could pull it off without a hitch. They did, in spades. The new drummer is hot, the best they've gotten this year. Named J.R., he has the right attitude (no shit, just taking the coaching from Robbie when he was blowing the beat). Further, he can play. Meanwhile, Robbie, sporting his new mohawk (fashionable, ain't he?) just jumped and did his bass work with panache. Red did his usual blank-face-into-the-audience-while-pouring-out-hot-riffs stance.

But vocalist Bryan was what everyone had their eyes on. Moving like he was in command, spitting out the words, he was in control and acting like he never had a problem in the world (and he had plenty). By the time the band tore into "Anti-Union Jack", I stopped worrying about taking notes and charged into the floor. Don't bother me with what the rest of their set, I wasn't paying that close attention.

Of course, the Sads got called for an encore. They ended it with "Deathtrap", now a standard. Of course, the audience were soaked with sweat (well what did you want, Blood? I new some of you were). The thing was a fucking party. So I walked home that night. I didn't feel no pain boy, you bet. This was the first gig within Philly limits that was successfully pulled off. I understand there will be a lot more. I can't wait.

# INFORMED SOURCES

November 6th At East Side with Bush Tetras

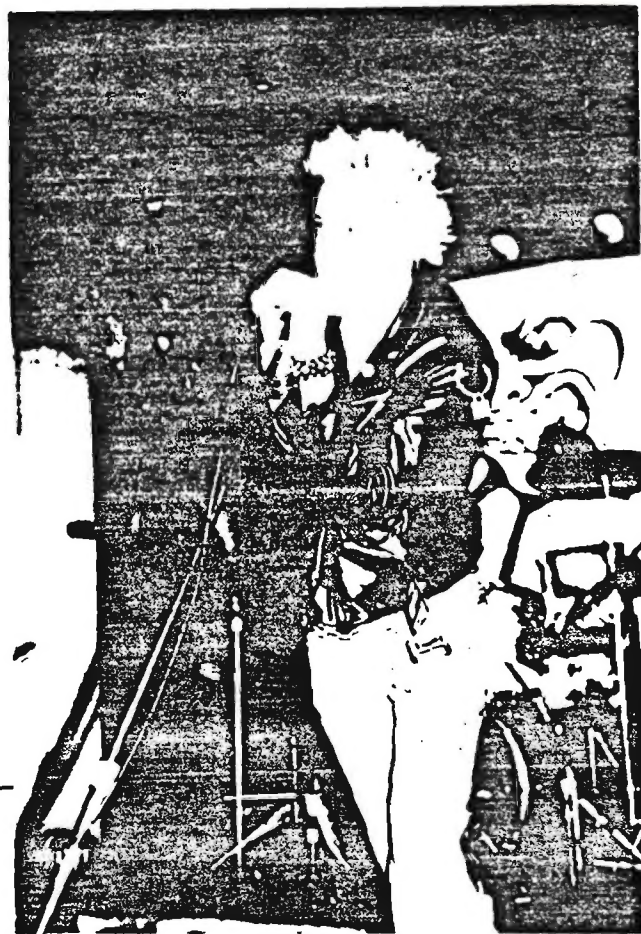
By Nancy Petrucci

Philly's own Informed Sources made their world-wide debut (sic) at October's Funk Festival I at the Elk's Center. Unfortunately, the sound they got left much to be desired. It was not their fault, remember--just lousy sound, too bad. However, everyone who was there must have overlooked this slight drawback and seen the real potential of this band, because to the East Side this night came such a great turn-out that Informed Sources could have headlined! The crowd actually DANCED--there was a great show of enthusiasm among the audience, and albeit the bottle-throwing, a more positive than negative response. Joey Stack's voice was in top form and the sound was great. (I could almost understand the words!!)

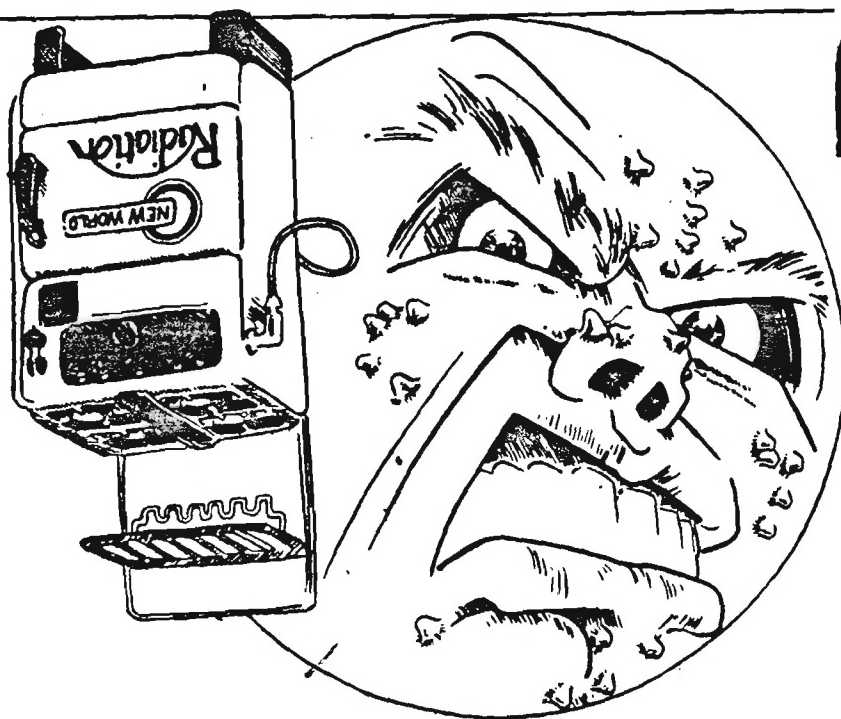
Frank Flank didn't move around much as he played guitar, but then he really didn't have to, to make all those great RAW sounds. Dave, Informed Sources newest member, looked right at home with his new family and Doug's drumming was up to par as usual. Without Doug, songs like "Ugly American" and "All Alone" would just not be the same.

All in all, a very successful second outing from this band. Judging from the turnout and the crowd's reaction, you may want to buy advance tickets for their next gig--December 25 with D.C.'s Bad Brains.

IN  
ACTION!!

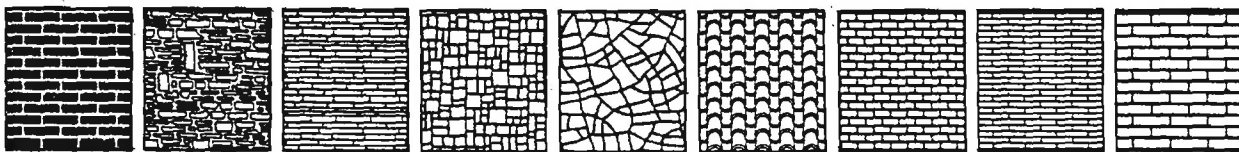


Joey Stack →



COSMIC  
INFLUENCES





# Terminal

No.9

75¢



Informed  
Sources.....



In This Issue ...

**alan  
vega**

**bow**

**brian  
brain**

**BUZZZ**

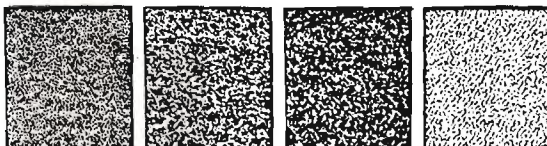
Johnny Thunders

**pere  
ubu**

COMICS

the angst of adolescence

**Pretty Poison**





# informed sources

-by Carol Shutzbank & David Wynter

By now everybody should have heard of Informed Sources. They've played a number of gigs, including two of the punkfests, and in March they headlined the East Side Club on a week-end night, a sure sign that they were on their way.

But even though everyone knows the name Informed Sources (who could miss all those stickers plastered to the walls a while back?), few people know the faces behind the name. The four who make up the band are better known collectively than as individuals.

Although the band has been around for a while, little has been written about them outside of an occasional review and one short piece back in September. This is the first in-depth interview the band has given:

The band members are: Frank Blank, Joe Stack, Doug Moskko and Dave.

TI: How did you guys meet, bandwise?

FB: Originally the band was going to be me and Joe, Lisa and Becky of the Excuses and Chuck Nahan on bass. Chuck left the band and Becky and Lisa went back to the Excuses, so we got Bruce Silcox on drums and Brian Lee on bass. Bruce couldn't be in the band, so we got Doug. Then things didn't work out with Brian after the first punkfest, so we got Dave. And here we are...

TI: Where did you get the name for the band?

JS: Frank was reading the paper, and it had informed sources in it.

FB: People are always asking informed sources all these questions and they always had the answers. So, we have the answers for everything, so we're Informed Sources.

TI: Any meaning to the name Frank Blank?

FB: It came from Eno, except it's Blank Frank (in the album who's the messenger of your doom and destruction).

TI: What kind of band would you classify yourselves as?

JS: Rock 'n' roll.

TI: Really?

JS: There's no other name for it.

FB: We're not a punk band.

TI: When you guys started, how did you want to sound?

FB: We didn't really think about it—we just played what we did.

TI: Do you worry about being cast into a stereotype? Do you think you have been?

FB: Yeah. I'm real pissed off about that. I'm sick of all that shit. They think we're a hardcore band, and we're not. We're not a hardcore punk band. We do hardcore songs. We do all kinds of songs. But I don't like being stereotyped as something.

JS: I just don't like being classified at all.

TI: Are you guys in the recording studio?

FB: Yeah. Well not right now. We're sitting here talking to you...

TI: Do you have an album due out soon?

FB: Probably in two months or so.

TI: I've heard you have some new fast songs.

JS: Yeah. We have some new fast songs and some slow ones too. It all comes out in the music. Whatever is best for the song.

FB: We don't care if we do slow songs. We don't worry if people don't like it. We're not going to change to meet people's expectations.

TI: Do you think your last gig was your best? (East Side in March)

JS: I think our best sound was at the gig before, but at this one we played our best, got the best reaction and had more fun.

FB: We were getting a lot back from the audience. Especially compared to Christmas with the Bad Brains, where there was no movement at all. I don't know if it was because of Christmas or what.

JS: I'm doing what I'm doing for fun. If you're not getting any fun from the audience then what's the use?

FB: We don't have any restrictions on what we do. Like the last time, we brought Jade (Starling, of Pretty Poison) and John Koo to play saxophone.

JS: And the fact is they liked it. If they didn't we wouldn't care, but they did like it, because it turned out good. It was strange, because they thought we'd never do things like that.

DM: That's one thing we're trying to break. She works in a completely different kind of band.

FB: Pretty Poison is not a punk band, but we don't care. Bands are bands.

TI: Local bands especially.

FB: A lot of local bands and people especially get down on different bands because they don't play a certain kind of music.

TI: Which is really stupid.

FB:

Yeah. It's a real negative sort of thing that Philadelphia is suffering from. Everyone is always insulting each other.

TI: Is Jade going to be on the record you're doing?

JS: Yeah, on the one track we performed. FB: And Koo will be on the other. We're planning for it to be a 12" with 11 songs on it. It's nearly all recorded—we just have to finish it up and do a couple of mixes on it.

TI: How did you come up with the idea of using Jade on the album?

JS: Cause we did it live.

TI: But why choose her?

JS: Because we think she has an amazing voice.

FB: We didn't think there was any reason to be concerned because they (Pretty Poison) do a different kind of music. I don't care if someone is gonna say Informed Sources is selling out because Jade is on one track. If they want to think that, then fine, but that's really stupid.

TI: Black Flag opened for the Siastars once.

FB: Yeah. So Jade had a good time. We had a good time. We all had a good time.

TI: What songs will be on the album?

FB: "Suntan/Desperation/Zoo/Designed Fearz (which features Jade—ED)/ Horror Passion/Final War/Situation Tragedy/Don't Know/Guess Who's Coming to Dinner/Why Should I?"

TI: Any more gigs lined up?

FB: Nah. We're going to wait until the record is out. There's no real hurry for it. We've gotten a lot of support in the past, like from Jello Biafra, who's gotten our tapes played out on the West Coast.

JS: And from Bobby Starship here—he's given us a lot of help.

FB: And from Bobby Steele (of the NY Undead) in New York. That's the way it should work, bands helping each other out. Once we get the record out we'll begin to work on other things.

TI: Any plans for touring out west?

FB: We've got to wait for the record to come out before we start working on stuff like that. We've gotten airplay on the west due to Biafra. We've gotten airplay in Paris.

TI: How do you compare your music to the British music that's out?

JS: We still use the same A-D-E chords.

DM: Not really. Frank's changed that a bit.

FB: Yeah. I try to write songs with all the chords in different keys. It takes a while to find out combinations that work. But a lot of English bands do use the standard progressions. That's like Steve Jones pretty much set the path as far as punk moves. It's standard everything in key and it's a real traditional sound. And all these bands over there are really still doing it. You don't hear anything about Black Flag over there. The English scene is screwed up not only because of the trends that come and go, like everybody's into this for six months, they're into ska for six months, then maybe futurism. As far as the punk bands go they are caught up in this whole uniform thing and I think that's kind of negative.

I think that American bands are much more relaxed about the way they dress—about not fitting into the mold. The best example of that is the Anti-Nowhere League. They're like clones of '77. And a lot of those bands are still like that.

TI: Don't you think that has something to do with the fact that Britain has an unstable economy and their entire youth has an unstable future? While things may not be as bad here they are a hell of a lot better than there. We can afford to play around and experiment, but music for them is a unifying thing.

FB: Yeah. Things here are more relaxed. You look at Black Flag. You have got one guy dressed in hardcore LA band look, while the other guy may be wearing a tennis shirt.

TI: How well do you think you guys would be received in England?

JS: I think we'd be received better over there than in say, LA.

TI: Why?

DM: Cause our style fits.

DM: I don't know...maybe not.

FB: I don't think so. I think English kids would come out to see an American band, but they're gonna hold back a little.

DM: They think we're all rich kids.

FB: They look at us, because we're confronting them with something they're not familiar with. Like, I'll come on stage wearing whatever the hell I'm wearing. I'm not wearing a leather jacket and studded bracelets, which all the British punks are wearing. And they look at that like what is this? It's something they're not comfortable with—at least not visually, I think.

DM: They judge by appearance.

TI: You guys mention Black Flag alot. Are they your favorite band?

DM: I like them, but there's other stuff I like.

TI: What's your favorite band, locally or overseas?

FB: Simple Minds, Joy Division, Sunnyday, Pretty Poison, Black Flag, Van Halen, Fear, Dead Kennedys and...the Minutemasters.

DM: I like Joy Division, T.S.O.L., Black Flag, Circle Jerks, Exploited, ...stuff like that.

DM: Fear, AC/DC, Van Halen, Joy Division.

JS: I can't say. Whatever I like at the time.

TI: How do you like working with other bands, like out of town bands?

FB: We really haven't had any problems with anybody. We really don't have that much contact with them. No one has screwed us as far as soundchecks or anything. Like I've seen Anti-Fast screw over the Undead, but we've never had anything like that happen to us. Flipper have a real bad reputation, but was real great to work with.

DM: Like they're supposed to be real hard to work with. So were the Jush Tetrads.

TI: Any bands you'd particularly like to play with?

FB: I'd like to play with God.

TI: You can't—he plays with himself.

FB: The Kennedys.

DM: Frank would like to play with the Clash.





## dislocation dance

DISLOCATION DANCE  
-by Griffin

A few Fridays ago, a trumpet-led quartet from Manchester, England known as Dislocation Dance headlined at the East Side Club.

A clear majority of the crowd either hated them or weren't the least bit interested in what they were doing.

A much smaller portion of the crowd, however, stood and cheered each song, reacting as if they were long standing fans of the band—which is very unlikely.

If you see them, you will probably find yourself in one of the two categories rather quickly.

So if you want to get an inkling whether you'll think Dislocation Dance is the freshest, most innovative thing you've heard in a while or not, read on.

The key to the band is melody. Beautiful, lilting melodies and even some sad whimsical ones, but melodies.

No chunk-o-funk rhythm sections here, in fact, the live show comes off rather bottomless, with none of the usual throb that people feel on the dancefloor.

"I'm not concerned with riffing around on the bass," said Paul Emerson, "I'm much more interested in playing melodies. And you thought I was kidding."

Instead of being rhythm heavy, Dislocation Dance is at once brash and breezy, dynamic and syncopated, shifting rhythms and cruising along to Ian Runacres' biting jazzy guitar and Andy Diagram's trumpet and scat singing.

Emerson tells me "for you to tell me the show tonight sounded 'light' is a compliment to us."

"If you wanted to hear heavy music you can listen to New Order or someone. It's not what we're interested in playing. We're consciously trying to do something that's up."

The next thing you should know about Dislocation Dance is that they sound very romantic. Not "New Romantic" and you, and if any of those had one stringful of the musical talent this band has, THAT movement might not be so easy to ignore.

But Dislocation Dance are romantic in the sense that they are both serious and silly in the same moment, and their jazz structures often lay in-between sections of song that are pure pop. After all, they've listed among influences both Frank Sinatra and the Monkees.

Emerson: "We're very conscious of moving from jazz into more pop. We don't want to be known as a jazz band."

"We're attempting to crossover. Bands have been very successful crossing over in England. People like Altared Daves have. Mum and Dads buying their records."

Dislocation Dance's album MUSIC MUSIC is a very representative work featuring all the trademarks of the live show, plus keyboards, which the band, at least for the moment, are not using live. Drummer Nick Harrison said the band was pleased with the record, and thought it was a good mirror image of the band "when it was recorded."

The album is light (what else?) and fast moving, and a couple of the catchier tunes are "Stand Me Up," a signature instrumental that you'll leave their show humming, and "Take A Chance (On Romance)," another memorable piece.

Harrison was quick to admit that the new single, "Rosemary," which ended the show, is an example of their poppier new direction.

So if you're a leather-bound hardcore and all new music means to you is violence and upheaval, then Dislocation Dance is probably not for you.

If you are however, someone who occasionally wakes up in an inexplicably good mood, then maybe you should check them out.

At the show I asked a late-coming Michael Tearson if the band might not have gone better at someplace like the Chestnut Croquet.

"Sure," he said, "but they wouldn't have drawn there."

Poor Dislocation Dance. A troupe of happy musicians trapped in the decadent underground, playing for audiences full of society's malcontents.

"I'll play for anybody with an open mind," says bassist Paul Emerson.

Hey—we're glad to have them.



Lisa Haun



Informed Sources Bruce Silcox

## INFORMED SOURCES

### PART TWO



watching TV...

JS: I watch the walls.

FB: I watch TV to find out what real life is all about.

TI: Do you think the audience responds or is it just a ritualized thing?

JS: I use to think that it was ritualized up until our last show.

TI: Do you care?

JS: Yeah, I do. Otherwise it's just a waste of time. Why are they there? I'd rather play by myself.

FB: Christmas night we weren't getting anything back from the audience. They were just standing there.

JS: I'd rather play in my garage.

FB: That's the best thing about the Elks Center. You have a lot of kids who are real enthusiastic about the music and they're excited about seeing a show since they can't get in to the clubs.

TI: What do you think of Philly fans as compared to NYC, LA or DC?

FB: It has the potential to be as good if people would stop fighting. TI: What do you think would make the Philly scene better?

FB: There should be more clubs. The best time Philadelphia ever had was when both the East Side Club and Omni's were open. Both had a band every night and you could go back and forth.

JS: Not only that, but when Omni's closed you could still go over to the East Side for another show.

DM: It gives you a choice.

FB: But now everybody falls into little cliques and stuff. That's real unhealthy and almost as stupid as heavy metal kids who hate punk without listening to it. People are just real intolerant. You have to sit down and force them to listen to something.

TI: What did you think of the episode of People Are Talking that you were on?

JS: It was a real waste of time. As far as I'm concerned, it just made matters worse.

FB: It was supposed to have been done so that each band would get their say and there would be a semblance of order.

TI: Well, some bands were afraid they wouldn't get their say.

FB: Right, and because of them the whole thing fell apart. You had people yelling at people on the other side. It just served to reinforce the stereotype.

DM: If Harry Povitch had known what he was talking about he would have kept things under schedule.

TI: What do you hope to achieve with your music?

DM: Popularity.

JS: To have fun.

DM: To have people listening to you and still have fun.

TI: Here's a serious question: are you guys rich yet?

FB: I'm morally bankrupt.

DM: We aren't political in that we write songs offering how to change things.

JS: We just tell people to do whatever they're doing. If you're pissed off why not tell the world about it?

FB: And we say this is the way we look at it. We're not going to preach.

DM: Nobody should do that—people should make their own choices.

TI: What do you think of Reagan's policies?

FB: Ahh, now that's a funny question.

DM: In a way it's funny, but in a way it's scary.

FB: Well, things are bad and they're getting worse. I don't know what will turn it around. Basically I think Ronnie has a very unreal viewpoint of the way the economy works. A real simplistic viewpoint of the world. Things are much more complicated than he makes them out to be.

what with Haig running around and all the world leaders in disagreement. Things are a real fiasco. So we're all going to get a suntan, y'know?

TI: That's what that song is all about?

JS: It's also about the nuclear bomb.

TI: What about the song "Psychick?"

What inspired those words?

FB: That's Dave's.

JS: It's just he was poor. He didn't have enough money to feed the cows.

DM: Yeah, I live on a farm. No, really I don't know why I wrote it. I guess I was out of money. I had a lot of time on my hands, so I just started writing a song about it.

DM: He didn't have enough gas for the limo line.

FB: Not enough gas for the tractor.

DM: I didn't have enough money to get to practice.

TI: What about "Ugly American?" What's that all about?

JS: Look at yourself.

FB: I don't know...just that if you have a feeling about something you should express your opinion.

JS: Morality.

FB: At the time that I wrote it the moral majority...Reagan...were just starting to lay their power base down. These people were saying all this stuff about TV, like the violence on it and all that crap and it didn't seem like anyone was saying anything in rebuttal.

TI: Do you write lyrics for the audience?

JS: I write lyrics for myself AND the audience.

DM: Myself, that's who I write them for.

FB: I don't write for the audience, I write for myself. I write words that have meaning for me. All I'm doing when I write is expressing something that I'm feeling at that time or how I look at something.

TI: What do you do for inspiration?

FB: I never know when I'm going to write a song. I'll be sitting there



# People Are Talking

March 22, 1982

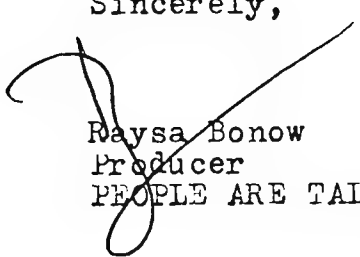
Mr. Frank Blank  
2300 Walnut Street  
Apt. 430  
Philadelphia, PA 19103

Dear Mr. Blank,


Thank you so much for being our guest on PEOPLE ARE TALKING.

We appreciate the time you gave us and look forward to seeing you again.

Sincerely,



Raysa Bonow  
Producer  
PEOPLE ARE TALKING



Peter Goldsmith  
Associate Producer  
PEOPLE ARE TALKING

RB/gs

A vertical, high-contrast black and white photograph. It shows a close-up of a person's face, likely a woman, with a hand visible near the bottom. The image is heavily stylized with high contrast, resulting in a grainy, almost abstract appearance. The face is partially obscured by shadows and highlights, and the hand at the bottom is also rendered in high contrast. The overall composition is vertical and occupies the right side of the page.

**weekend: Start the partying early, tonight, Thursday (July 1st at 9 p.m.)** when the Philly rock at its hottest ignites the Ripley Music Hall (608 South St.) as Kenn Kweider & The Men From W.D.E.R. are joined by The Alan Mann Band for a free double shot concert, followed on Friday by the return of The A's. . . Yet another punk fest shakes the Elks Center (3rd floor, 16th & Fitzwater Sts.) with Sadistic Exploits, Crucial Truth, The

Photo by Bruce Silcox

☐ Electricity ☐ University ☐ Philadelphia Style

**'More musical  
merriment to put  
a bigger bang in  
your Independence  
Day ...'**

... Hearstone is the highlight at Grendel's Lair (500 South St.) Friday & Saturday, (July 2nd & 3rd), while further down South Street at J.C.

Dobbs believe it or not, the one and only Marty & The Hardons reunite for twin nights of raucous rockin' Satur-

creasingly popular "Fear C  
on WMMR's playlist. The  
formance at the Chestnut  
(38th & Chestnut Sts.) W  
the 7th, ensures nightlong  
without explosives!

For even more 4th of July rock style, check out this THE INSIDER (pages 10-11)

# POSSIBLY FREE

FREE

## Scene Watch '83

"The Scene ain't dead - it hadda be alive first." Anonymous

Why are we doing something so typical and traditional as a year end wrap-up and New Year preview? Sellout? Maybe. Lazy? Always. The real reason is the scene itself demanded it.

In the past year at least five clubs and halls that featured New Music/Hard Core opened and/or closed. Three Philly compilations were started and two died. On the better side local bands started to tour outside the city on a regular basis. And there are more people involved as fans and/or working with fanzines and bands.

And it all tends to be very cliquey.

Half the people in Philly don't know much about the Scene because it's grown so much. Also, we've had a big request from fans and bands in other areas (thanks Flipside) about us. So we're doing this:

Band Watch:

Hard Core (yea!)

**Autistic Behaviour** - When they ain't on skateboards they specialize in a loud fast melodic sound. These guys know how to play. (Album due - contact AB's 627-0840)

**Little Gentlemen** - They ain't. Motto: The band that hates you more than you hate them. Loud and fast with a sense of humor. Iron Man, singer Paul Evalds started a trend towards Wrench Rock. Drummer Wayne is going to be Hard Core's newest sex symbol. Occasionally uses the Ardmore Men's Chorus for backup. **AAT PO BOX 724 BAL A-CYNWD PA 19004**

**Crib Death** - One of Philly's brightest hopes. Loud and fast  
**Y Di** - Going to be good. Aim is to be fastest band alive. Contact AAT -

**Informed Sources** - Philly's most popular band is going through personal & direction changes but should emerge stronger due to guitarist/songwriter Frank Blank. EP or Album due out. Contact Frank Blank 928-0125.

**Sadistic Exploits** - Philly's first and most controversial hardcore band. These guys got the scene going. Great single. Suffering from personal and direction problems. When they shut up and play they're still one hell of a band.

**Seeds of Terror** - These guys love to have fun on stage and will play anywhere if possible. In the studio.

**Flag Of Democracy** - They're average age is fourteen and they've only played two gigs. Loud, fast and one of the best new bands. Contacts for SE, SOT, & POD - BYO, P.O. Box 40193, Phila., PA 19106

## Other Bands

**Rhythm of Lines** - New band - melodic light danceable pop. EP in works?  
**Bunny Drums** - Last year's Art Darlings have a change in management and musical direction - boring or hypnotic, depending on if you're a fan or what you're on. New EP should be out. Need to play more. Contact: Joe 925-0574

**Reds** - Philly's most popular band in the world except in Philly. Loud, Hard and aggressive Post-punk music. Great. Contact: Basic Management - (212) 675-4816.

**Head Cheese** - Hard to classify. Danceable sound, experimentals, heavy on rhythm, fun to see live - use films.

**Red Buckets** - Quirky infectious pop with a dark underside. Good single. Contact HC or RB: (212) 431-8049

**Executive Slacks** - This year's Art Darlings. Dark rhythmic sound. EP out. Have to be heard. Should make it.

**Sensory Pix** - This week's sensation has that good old PiL, Bauhaus, Joy Division influence. Singer Voscoe is fun to watch. Philly's most pretentious band. EP out soon. Contact ES and SP: Lee Paris (215) 592-0554.

**The Fad** - Yea, yea, yeah. Matching outfits, matching equipment. Fun, fun, fun. Padmanis. Should make it.

**Pretty Poison** - Philly's best dance band. Good sound. Good stage presence. Good single. New EP should be a killer. They have to tour more outside the area to really hit. Will make it. Contact: Svengali Records - (609) 365-2448.

**Mother May I** - Another band that has a dark rhythmic sound (more influence by you-know-who). Good single with another one due.

**Stickmen** - One of the wildest bands around. Great to listen to, dance to or watch. LP was a good showcase of their fast funky and very wacky sound. Contact (215) 399-7870.

**Sic Kidz** - Rockabilly at its purest and raw best. Great single - don't play enough. Contact BTCP Records 6407 Wayne Ave. Phila., PA 19119

**The Vels** - Highly original techno-pop - good live band.

**Impossible Years** - Pure pop - good single. Contact: Jay Schwartz - (215) 947-2688.

Don't forget these bands:

Crash Course in Science, Jitterbops, King of Siam, Cadre 8, Black Sheep, Timmy, Deberas (Reggae).

There might be other bands but we haven't heard them or else they suck.

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(In no particular order -  
like her show "Yesterday's  
Now Music Today" 11 - 1 PM  
on WXPX 88.9FM)  
1) Angry Samoans - Back To Samoa  
2) T. C. Matic - L'Appret  
3) Pylon - Beep  
4) Your Secret's Safe With Us - Comp.  
5) Lydia Lunch - 13.13  
6) Message II (Survival)  
7) Attila The Stockbroker - EP  
8) The Sound - From The Lion's Mouth  
9) The Incredible Casuals - Pick Nick APE  
10) Section 25 - Almost Anything (except  
the last one)  
11) The Vels - Tape  
12) Too Numerous To Mention  
Predictions:  
Tooth Tattoos -

(215) 424-3773  
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Philadelphia, PA 19126



Rates: full page - \$60, 1/2 page - \$35, 1/4 page - \$20, bus. card - \$10

All ads should be camera ready and black & white unless you got the bucks. We are not responsible for typos or any other shit. We only take ads from people we think are cool.

Poseur is a Low Life publication that might or might not be for Terrenal Productions. Send all ads, questions or info to 927 W. Tioga Street, Phila. PA 19106. 1940 41 hake 12550 13905

Staff: Doc, Steve, Carol, Liz, Mr. Blackwell and the usual idiots.

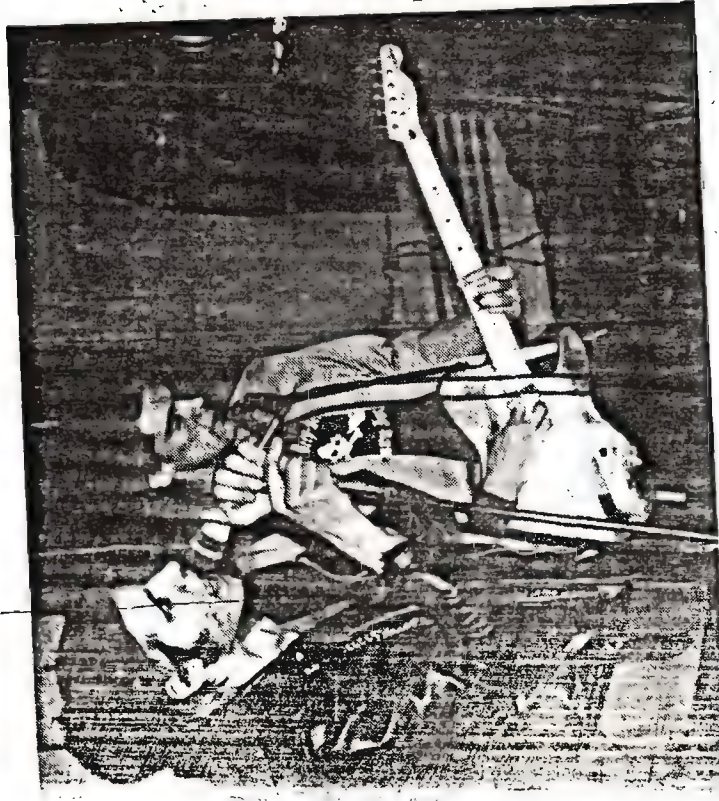


The FREEZE/FEAR OF GOD/INFORMED SOURCES  
The West Side Club Feb 25th

The BYO held another great show at the West Side Club--really it's one of the BYO's member's house but it was dubbed that as a joke. Anyway, the people came early, probably to take full advantage of the beer that was flowing in the back room. By the time Fear of God (from Baltimore) the place was packed and everyone was having a real good time, if you know what I mean. For all the commotion about Straight Edge, there sure were a lot of people slurring their words. Fear of God got up on the (two inch high) stage and some of the band members were wearing Crass patches and handing out ANOK (anarchy) stickers, so I thought these guys would be really good. Well, to tell you the truth I can't remember what the band sounds like, I was so disgusted with the singer. He started one song by saying "This song is about wife beating--if you haven't tried it you should Is this anarchy I thought to myself? Anyway, there was a problem with the PA and when the band came back to finish their set, they apologized for that stupid remark, even though their apology didn't make much sense either. I heard the band is going to dump the singer--it's the best thing they could do. On to Informed Sources. If you haven't seen them, these guys are not really hardcore, so if that's all you like you probably wouldn't like them. They got a lot better response that night than any other time I've seen them, which is good, because they are a band worthy of attention, even if they don't move around at all. Seriously, Informed Sources are good, check them out if you get the chance. By the time they were done the beer was all gone and there were a lot of dry mouths around. See, the bands play in the basement, which is small and tight and when the bodies start moving it gets hot down there. Someone went out and got more beer and everyone was happy again. The best thing about the house is that they have a live video broadcast of what's going on downstairs playing upstairs, so tired people could go up-



YDI MIKE



INFORMED SOURCES  
JOE & FRANK

PHOTO ALLISON RAINE

DECONTROL, CRIB DEATH, CIVIL-  
IAN DEFENSE  
East Side Club 12/11/82  
=====

First up was Crib Death, and  
they played to a half-empty

PHOTOS BY A



Friday, April 15  
East Side Club  
INFORMED SOURCES  
LITTLE GENTLEMEN  
THE REPLACEMENTS

**THIS DAY**  
**Sell Me Thy Birthright**

**diotrin**

**NOT NEGOT**

**'A revolution  
of the heart'**  
**Good News**

But I say to you who are listening:

# Cops Lack Clues

I pledge allegiance  
to the flag of the United  
States of America, and  
to the Republic, for w  
nd, one nation.  
indivisible, wi  
and justice fo

When I heard that two of our Philly (Ardmore) bands were playin' at the local pit, I couldn't stay in. I knew it would be a great show- which it was. Little Gentlemen were up first and they opened with "I Am The Gun"-- the song I'm sure you've heard--if not, get the single and judge for yourself. They were really good, fun, and entertaining (hope the shark sobers up!) Next were the replacements from Minnesota which were really good, but the band that caught me was Informed Sources-- believe it or not the East Side's sound was good. Informed was tremendous, the bass was heavy and more emphasized. They opened with "Final War" and worked their way through an entirely energetic set. They seem to break up the whole fast/thrash hardcore sound into mesmerizing reality, this band must not be overlooked--or classified as hardcore/mediocre (whatever THATS supposed to mean) They say whats on their minds. If you haven't heard them--hear them. Waiting for something on vinyl or tape.

Aug. 9, 1981. President Reagan announces his decision to develop and stockpile neutron bombs, which leave buildings and armaments intact while destroying human life.

CCM

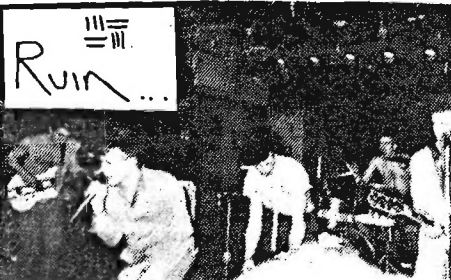




While many were in D.C. (or on their way) for the Rock Against Reagan gig July 3, a big fire burned the building which contained Love Hall. It was started by a local, following a dispute which did not involve anyone connected with the shows, and took the lives of two residents. Several bands have since been cancelled, while Howard and co. await the mandatory Fire Marshall inspection. The hall can reopen after this, and is expected to. Gigs are now being scheduled again. For booking, call Steve Eye at (215) 627-0840.

The Vanocover 5 but lack of venue postponement. No include UHH, AMERICA), and (who put bolero have been gigging and other places zine out called Yo. Hacksaw, a local on a Philly compil Back", which sho 8 of the 11 bands

**RUIN**-Since their beginning in December '82, they have played some of the best music in the city. Very intense, complex, and original sounding. Their spiritual philosophies and positive attitudes are key elements in this band. So far, only a flexi in the works. Songs are "Dionysian", "Freedom Has No Bounds", "Hawk". They are Damon Wallis-guitar, Glenn Wallis-guitar, Vosco-vocals, Rich Hutchins-drums, Cordy Swope-bass.



To do or did? The A dog stays in master who will fr Is this reality, the proof to be? Hog in the trough, bacon to the core-Suey, suey, sty o. you looking for? Is this reality, p. Or what it is, the Proof for me? Proo: Existence

**INFORMED SOURCES**-This band debuted at the first Punk Fest in October '81. Their sound and audience include HC and other types of "new music". Their diversity has resulted in a wide following. They've been working on an album. Songs include "The Mind Of Phyllis Schlafly", "Final War", "Forever Never Came". The members are Sky Kishlow-drums, Joe Stack- vocals, Dave Gehman-bass, and Frank Blank-guitar, vocals.

**FLAG OF DE** November '82. Th humor and is quite oriented, but also Currently working include "Chinese Cowboy". Jim M R-bass, vocals, Mik



Photo by Spike

**HARDCORE BLUES**  
You're standing there with your head shaved bare  
And it's painfully obvious that you're unaware  
that there's a thousand styles and they're all around  
There's more to music than the speed of the sound  
But you're telling me that my band's too slow  
and I just wish you'd shut up and go  
because all you say is brainwashed bullshit  
There's a message in the music but you missed it  
So I don't live up to your expectations  
It doesn't bother me-that's your frustration  
You've got blinders on your eyes-have you heard the news  
You've got a closed mind-I've got the hardcore blues  
Listen to the government and all of the lies  
Now listen to a band and get a surprise  
They're saying the same thing-it's been said for years  
You don't need a suit to take advantage of your fears  
Agreeing with a singer won't break the curse if you don't take action things will only get worse  
But your standard of perfection is all too real  
so I write about the things that you'll never feel

**GUIDANCE COUNSELOR**  
If you try and act up in school  
gonna send you to a little white room  
A happy man in a suit and tie  
is gonna crack your head to change what's in side

Just got a report on you  
You've been acting kinda strange.  
Listen to your counselor  
Your ways will surely change

He'll make you one with the norm  
You'll be happy once you conform  
Change your clothes, cut your hair  
Of course he cares. He's paid to care

Listen kid, you think too much  
You've got a little too much of a mind  
If you just try and fit in  
You'll leave your troubles far behind

**AUTISTIC BEHAVIOR**-They're from Jersey, but have been a fixture in Philly since their start in mid-'81. Mostly thrash sound, but with a lot of depth. They've had personnel and other problems, but always end up playing gigs and keeping their extremely high level of intensity. Songs include "TV Messiah", "Blind Silence", "AB Scam". John Smith-vocals, Ged- bass, John Blanda-drums, Wayne Rasner-guitar.



**POW**  
Slipping fingers on  
of what they're play  
See the sky showering  
The children in their  
Passed play taped in  
Gasping for breath w  
Firefall in five mil  
Counting seconds out  
Blue-bottled maggots

Come and see close yo  
Powerhead blows minds  
Powerhead blows away

Forced entry on those  
Pure pleasure can't  
Buried alive in a sea  
The sphere ceases and

Come and see, close your eyes  
Powerhead blows away minds

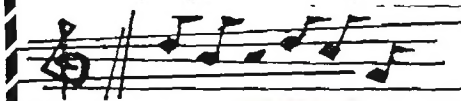


Photo by Spike



Photo by Al. Davis

**HEATHENS**-This band includes current members of INFORMED SOURCES and the STICKMEN. They're not HC, but are fast, original, and fun. They no longer employ lyrics in their music. They play sets of 13 songs for 10 minutes. Some of their tunes are "4 Balls", "6 Balls", "8 Balls", "Oh Leigh", "Great Adventure". Beth-guitar, Frannie-bass, Sky-drums.



# MAXIMUM ROCK ROLL

SEPTEMBER '83

\$1.00





# FREEZE

INFORMED  
SOURCES

FEAR OF GOD

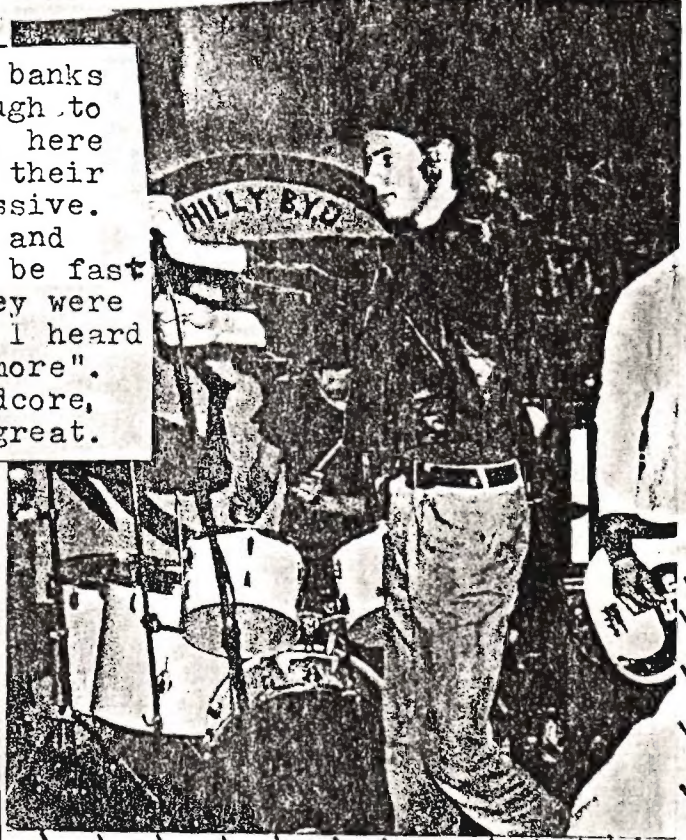
WEST SIDE CLUB

FEB 25<sup>th</sup>

DOUBLE YOUR PLEASURE  
DOUBLE YOUR FUN!

## CLIFF HANGER OF FREEZE.

I'll have to reach far back into my memory banks to remember this show but it was great enough to review even 3 months after it happened. CK, here go's. Fear Of God were up first and despite their lead singers comments were musically impressive. Enough Said. Informed Sources came on next and proved to everyone that it doesn't have to be fast to be good. But they weren't just good, they were unbelievable! When they finished their set I heard more than one person asking for "just one more". Yeah, call them softcore, mediocore, or hardcore, but whatever you call them they still are great.



Freeze too, are unbelievable. From the first song to the last they had the crowd slamming and singing. One of my favorite tunes they did was their great version of Boston not L.A. when they changed the chorus to Philly not L.A.

FREEZE

## Sickening!

All in all it was a super show at a great hall. The videos shown between bands were also really great and I thank whoever was responsible for showing them. CK then i



ONLY



## Intense!

# NIGHT OWL

Issue No. 489 Sept. 21, 1983

## PHILADELPHIA BIRTHPLACE OF THE REPUBLIC OF ROCK 'N' ROLL EVIDENCING A RESURGENCE

by Barry Gutman

*THEY PAVED PARADISE AND PUT UP A parking lot...sort of. Submitted for your consideration.*

In Cherry Hill, N.J., Emerald City, which, between the Autumns of 1979 and 1981, was the place to go see concerts and to dance, has been torn down.

Meanwhile, in Bryn Mawr, Pa., the Main Point, once one of the country's leading folk clubs and the spot where James Taylor, Jackson Browne and Bruce Springsteen all made their area debuts, is now a 5 & 10-cent store!

In Center City Philly, the Electric Factory, where artists of the psychedelic era used to raise an audience's collective musical consciousness, is a warehouse.

The Hot Club, Philly's first new wave joint, is shut. So, too, is the Bijou Cafe, which, during the '70s, was the city's leading showcase.

But before everyone starts singing "Where Have All The Good Times Gone?", rest assured that the Philadelphia area still contains a nice assortment of places to hear live, original music played by national and international bands on tour, as well as by the Delaware Valley's best "homegrown" talent.

That assortment isn't as wide as it used to be, and there are gaps that need to be filled—lots of us here, for example, would like to see a large, new wave-oriented dance hall along the lines of Emerald City return to the area. But, if concerts are as important to your life as they are to mine, Philadelphia is still an okay place to be.

Let's visit some of the area's top music spots and the people who make things happen there.

Early in 1968 the Electric Factory opened its doors at 22nd and Arch Streets, where it hosted Cream, the Jimi Hendrix Experience, Iron Butterfly, the Chambers Brothers, and countless other hot acts from that era.

Although it existed only three years, it provided the foundation for the extremely successful and enduring Electric Factory Concerts operation. Today, EFC, headquartered at 1231 Vine Street, not only remains the dominant force behind the concert business in the Philadelphia market, but is also one of the leading promoters in the country.

Currently, EFC actually owns only one concert venue—the Tower Theater, located near 69th & Market Streets in suburban Upper Darby, Pa. But owner Larry Magid and his staff regularly produce shows at a wide variety of places, the most notable of which, as we head into the Autumn, include the Spectrum, at Broad and Pattison Streets in South Philly, and the Brandywine Club, near the intersection of Routes 1 and 202 in suburban Chadds Ford, Pa. (close to the Pennsylvania Delaware border).

From time to time EFC also stages shows in such prestigious buildings as the Academy of Music and various legitimate theaters, and even collaborates with the owners of spots

Spectrum is currently the most successful rock 'n' roll arena in the country, and it's got the box office receipts to back up that statement.

The Tower Theater, an old burlesque, vaudeville and movie house, holds about 3300 people, and has proved to be a great place for savvy music followers to catch acts before they graduate to Spectrum status. But as a venue for new wave acts who like their fans on their feet and dancing, this hall leaves something to be desired; its seats hinder

that's where they can go.

The Brandywine Club looks and sounds beautiful. But unless you live in or near Delaware or such Philadelphia suburbs as Kennett Square, Concordville, or Media, it's also a schlep. Without a car or easy access to a ride, you just can't get out there.

For people who *can* get out there, the Brandywine offers some great entertainment. Bob Weir, Gregg Allman, the Tubes, Nick Lowe, Dave Edmunds, and some of Philadelphia's most popular local acts have held court



Members of Philly bands starting clockwise: Bob Beru (lying horizontally) of Beru Revue, Debbie Kaplan of Dick Tracy, Alice Cohen of The Vels, Rob Miller of The Hooters, Todd Louis of The Impossible Years, Chuck Choomah of Stickmen, Joey Wilson, Frank Blank of Informed Sources, Jade Starling of Pretty Poison and Tony Santoro of The Missiles.

like Filly's and the Chestnut Cabaret (more on these two places later).

The Spectrum was once an awful place to see a concert. This arena, which can accommodate nearly 20,000 concert fans, is also the home base for the Philadelphia 76ers and Flyers, and it regularly hosts such special events as the circus, ice shows and indoor tennis matches; so it wasn't exactly acoustically designed with music in mind.

In the last few years, however, artists have sounded a lot better at the Spectrum. According to Magid, this is due more to the increasingly sophisticated sound systems with which performers travel, rather than specific alterations to the building. At any rate, the

movement, and strict fire laws force ushers to keep the aisles clear of people.

Magid, however, does not feel that the Tower is antiquated. "Everything is cyclical," he opines. "You can't open up a dance hall because one year, people want to dance. You can't open up a club because one year, people want to go to a club, because the next year, they may want to do something completely different. There isn't any big ballroom here, and I don't think anybody's about to put a quarter of a million dollars into one."

"The Tower will always have a place. It's a comfortable place to watch a show. Basically, most of the audience, I've found, wants to have an assigned seat; they want to know that

in its lovely main room. Magid is pleased with the place, but admits that Center City is a better location from which to present new acts to the public.

All of the venues used by Magid, including EFC's own Tower Theater, are available for other promoters to use, and Magid himself is much less concerned with competition than he used to be. "I never really think about it," he insists. "My problem is to think about the audience; that takes up all of my time...what they want, how they want it. It doesn't bother me how many people do shows or who they do. As long as we're doing a good job, and people want us to work for them, we will."

(continued on pg. 36)



